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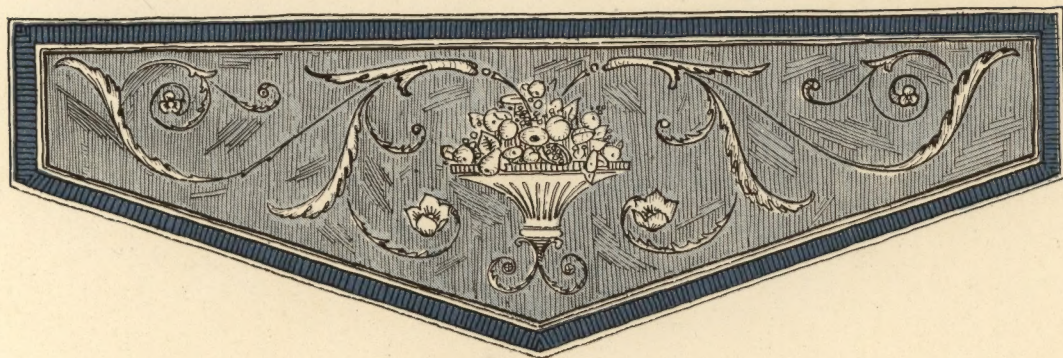
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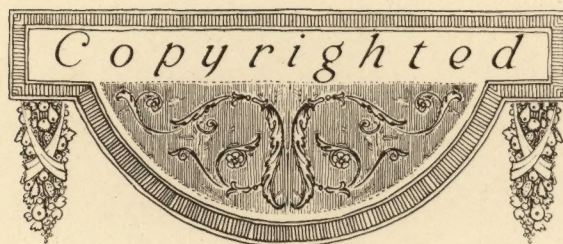
John A. Colby & Sons



MODERN INTERIORS

■ John · A · Colby · & · Sons ■





Edition de Luxe

Number _____



ETWEEN these sheltered walls I pledge myself to build a home for those I hold most dear . A place to live a life at some points set apart, at others—open to the entrance of the world.

Each room shall mirror something of my better self . Each shall portray to those who tarry, some of the thoughts I hold of art and literature and life.

I have a wish to make of this, my home, “a place of beauty, of charm, of happiness” . I would not have it cold or formal, stiff, or lacking in true hospitality.

This then, my pledge—to build my home complete, to furnish it tastefully as my purse allows . To seek suggestion at the source that seems best fitted to serve my requirements.



Modern Decoration



HIS volume is designed to give in text and illustration clear and correct ideas of home decoration. It is not an exhaustive compilation, nor is it an attempt to show the complete decorations or furnishings of any home.


The illustrations are photographs of some of the numerous interiors we have designed, decorated and furnished in many parts of the United States.

In a few instances, complete groupings of period furniture are shown arranged in our studios to suggest plans to appear in the finished interior.

A brief, but comprehensive history of period furniture is added.

The making of a home is a translation of the ideal into material form. The record of a few of our accomplishments gathered in this book will aid the home-maker to see the things that are made possible with modern interior decorations.

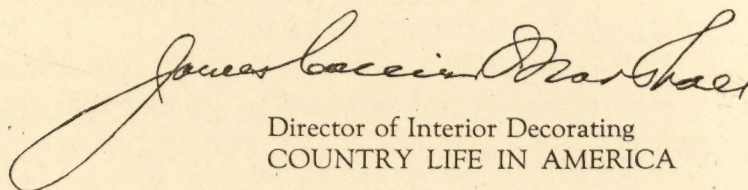
An Authority Speaks

“T is becoming as customary for people, furnishing or refurnishing their homes, to retain the services of a professional decorator, as it is to call in a reliable architect to design plans, or to employ a landscape gardener to lay out gardens.

“The reason for this is logical.

“The decorator is an artist who understands what the architect had in mind and carries this thought to completion. The interior decorator has made a study of furnishings. He is an artist as truly as a painter, a sculptor, or a poet. No one can be born with an ability to decorate a home the way it should be decorated. Like any other art, it must be studied for years.

“Such a combination is invaluable. It can be absolutely depended upon to produce a perfect ensemble, provided the decorator knows his business. And it is up to the client to satisfy himself on this point. Once it is established his troubles are over.”


Director of Interior Decorating
COUNTRY LIFE IN AMERICA

The History of Period Furniture



URNITURE of some kind is indispensable to man. Whatever state of civilization he may occupy, furnishings for his home—be it fixed or migratory—are objects of his desire. The higher the state of civilization, the greater the appreciation of artistic furniture. Hence there is in America today, an ever growing demand for sympathetic and faithful reproductions of the antique masterpieces endeared to mankind by the memories that cluster round them, as well as by their beauty.

For furniture is as old as home. The cave man slew fur bearing beasts and adorned his subterranean abode with their skins and bones. Homer's great epics chronicle the furniture of legendary Hellas.

The interior decoration of the ancient Egyptians was designed for variety rather than symmetry. Carpets, rugs, sofas and couches were widely used among the Pharaohs.

Rome went to Greece for furniture designs. Couches, chairs, tables, candelabra and water clocks, rich in material, artistic in conception and execution, were the chief furnishings of the Roman home.

When Rome went down before the terrible inundation of savages, the world, to all civilized intents and purposes, came to an end. For three centuries after the conquest, articles of domestic furniture were rare indeed.

From 500 to 1500 A. D., the ecclesiastical style prevailed in furniture as in all other arts. The decorated Gothic of the 14th century represents its most nearly perfect style.

In the 14th and 15th centuries, most remarkable was the process in furniture making. Men began to build homes as well as citadels. Dazzling in scarlet, blue and gold, was the Gothic panelling of carved bedsteads, chairs and screens. Costly embroidered hangings and curtains, heavy with heraldic devices, appeared. Prie-dieus, cabinets, reading desks, coffer of ivory and enamel, and even fire-dogs were elaborately chased and gilded.

Then in Italy began the revival of the classic school in art and literature—the “Renaissance”—a movement, the influence of which speedily permeated Europe, impelled by the genius of those early artists. These men were truly great. Their productions were instinct with boldness and vigor in line—they displayed a superb mastery over form which lent dignity to their great freedom of design.

With various modifications the Renaissance style dominated for two centuries. In England it evolved into the furniture of the Elizabethan and Jacobean periods. In France its dominance endured until the advent of the period of Louis Quatorze.

Louis XIV's great minister, Colbert, brought the best workmen of Europe together and, in 1667, established the French royal manufactory of furniture. The work of this school was the genuine product of circumstances. Novelty and magnificence were eagerly sought. Inlays of metals, ivory, enamels, porcelain tablets, incrustations of broken scroll panel work, were utilized.

The Louis Quinze period saw a continuance of this art.

The prevailing taste in England during this period was modified by the fashion introduced by William III, which was distinctly Dutch. Mahogany superseded the native woods and it was the material largely used in the furniture familiar to us in the immortal design of the Georgian period. Chippendale introduced a design based on the French and Chinese influence while severe but more artistic taste was displayed by the art of Heppelwhite and Sheraton.

The period of Louis Seize witnessed a return to the classic style of the Renaissance.

And now the mode among people who know, is to return to the best work of the old masters. But the authentic antique of correct proportion and harmonious design daily becomes more difficult to obtain. Not enough fine antiques exist to supply the insistent demands of those who know and appreciate fine old furniture.

This mode has called into redoubled importance the art of interior decoration and furnishing. It has been the task of the experts whose study and experience qualified them for the work to assemble trained artisans and craftsmen capable of reproducing anew the furniture masterpieces of past ages. Only these decorators are capable of carrying out the designs of architects or of independently planning worthy interiors.

We offer fac-similes of the greatest museum pieces, made of the finest materials by craftsmen whose mastery of this art enables them to re-create these pieces with historic accuracy and sympathetic, artistic feeling. These reproductions possess all the merits of old furniture and are destined to become the treasured heirlooms of future generations.

To those interested in correct home decoration, we dedicate the following pages:



WALLS of Caen stone and stairs and floor of marble, make this hall so unusual and striking as to call for unusual furniture. Fittingly decorated with authentic, hand carved Italian walnut furniture and an Italian bronze lamp that is a gem of art, the strong impression this hall makes, is accentuated to the fullest advantage.

The octagon table and the bench have beautiful carvings executed by Italian craftsmen in our workroom. The bronze lamp was adapted by us from an Italian bronze candlestick of antique workmanship.

Works that would call out the admiration of a connoisseur are the mirror and console, which are in a part of the hall not seen in the large picture. The carving of the console is partly gilded. The mirror is of dull gold, in antique finish. Both pieces were executed in our workrooms.



THE beautiful old Italian torcheres, with their velvet shafts and charming adaptation to modern lighting, lend an air of welcome to this stately entrance hall with its two broad staircases. Two Jacobean walnut settees are placed against the panelled stairways. Their fine lines, deep carved woodwork and rich toned upholstery make them blend perfectly into the picture of dignified welcome.

In the rear, against the rich, dark oak panelling, a polychrome chest, English in design, has been used with a beautifully carved Italian mirror above it.

In the small picture we illustrate another chest, a Chinese lacquer reproduction made in our studio. It is a brilliant spot of color in red and gold.





FORMALITY and dignity are essential elements in a gallery like this. Here is an old credence with a companion piece — the old chest with its quaint iron ornaments. The walnut high back chairs suggest a stately ante-room. The rare Oriental rugs have here a sympathetic place to show their gorgeous colorings, while the wall is planned to be appropriately hung with family portraits.



These antique polychrome finish torcheres are worthy of study. Mediaeval iron work such as this, made from our own authentic design and finished by hand by the Colby artist craftsmen, is a re-creation, not a reproduction of the original antiques. They have in them the veritable spirit of the middle ages. Not factory products but works of art are executed in our studios.



A CIRCULAR entrance hall of classic severity—it is interesting to see how our decorators treated it, keeping all its simplicity and giving it warmth of atmosphere. Our artists placed on the walls two color notes in the shape of beautiful Venetian mirrors, framed in soft old jade green bronze. The mirrors rest on carved brackets and shelves designed in our workroom and executed for this unusual hall. The effect has the desired result of giving interest and bringing the hall into key with the rooms opening out of it.

The delicate harmony of line and color thus effected make possible the comfortable welcome of the two bergeres, creations of the Colby studios. They are upholstered in a brocade that repeats the tones of jade green and ivory.





THIS narrow, attractive Italian table of walnut, in this pleasing entrance hall, replaces the console to good advantage. See how well this old gold and blue mirror harmonizes with the decorative treatment. High back English chairs, the seats of which have pads of cut velvet of bright Italian red, tied in place with silk cords and tassels, are well chosen for this artistic hall.

The table is a most distinctive piece. It measures only twenty inches in width by seventy in length. It was chosen as the keynote of the decoration of this finely simple hall, in which everything has that much sought feeling of dignity combined with warmth and welcome.



Note the pleasant vista down the hall and how gracefully its length is managed by the placing of the furniture and the wall ornaments.



IN A HOUSE, glimpses into other rooms are like vistas in a landscape. They add a special charm of their own. The view of the hall through this door is a contrast that is a note of striking interest in the ensemble of the decoration. The long console is of carved walnut with black and gold marble top. Beside it stand two antique walnut side chairs upholstered in velvet to match the hangings in the doorway. Over the console hangs a superb mirror with carved frame heavily ornamented with gold.

The Colby studios in planning decorative schemes like this have the benefit of the Colby collection of antique furniture and authentic reproductions made by our own craftsmen. This simple renaissance chest is one, suited to fill a niche in a dignified hall.





PERSONALITY in a room—that elusive characteristic—can make you feel the warmth of a real welcome as you step over the threshold. The Colby studios have always specialized in creating this personality by means of furniture of beauty, hand-made, to be the heirlooms of future generations.

A room of this size would become monotonous if carried out in one style of furniture—instead one must assemble a number of interesting types. Our decorators used a beautiful collection of Italian and French furniture, in dark walnut, and introduced a few old enameled pieces.

The painted chest adds its note to the rich color effect. Cabinets of this type are adaptable for book or phonograph records, or may be fitted as desks.



HOW comfortable and restful is this fine American living room. The effect of spaciousness and dignity has been achieved, and the classical fireplace made cheerful by graceful accessories. The Georgian mirror is a most decorative feature and the quaint blue china dogs repeat the blue of the satin damask in which the two fireside armchairs are upholstered. Such a room as this shows the fine possibilities of decorating offered by a characteristic American home. Our studios achieved its fine simplicity without sacrificing lightness or grace.

A relief from the massive type, are the armchairs. This one illustrates the effect of French stripe mohair cushions.





WHAT more inviting spot for a winter evening could be imagined than a davenport before the fireplace in this luxurious town house library, as the Chinese porcelain lamps on the long lamp table shed their glow on the pages of your favorite volume, and light up agreeably the family portrait over the fireplace.

Co-operating with the architect, the carved and inlaid walnut furniture and the magnificent upholstered davenport and wing chair were designed and built by us especially for this room. The carving is a fine example of modern art. Its gracefulness hides the weight of the woodwork that reflects the light so mellowly. The desk in the bow window is a superb example of inlaying, in a practical, serviceable, study table.



The design and ornamentations of the lamp table are uniquely adapted to this piece of furniture. Fine as the lines of an old violin are the curves of the leg braces.



LARGE living room with French and Italian furniture, is both comfortable and homelike, as is proved by this room. The plain tapestry hung walls, tufted dark rug, and simple, straight hung velvet draw curtains, without notes, make a perfect setting.

The petit point tapestry on the chair in the foreground, the hand worked tapestry on the San Marco chair and the other pieces of furniture are worth careful study. The magnificent carved walnut table was made in Italy, as were the other Italian pieces.

The court cupboard in the small picture was reproduced in the Colby workrooms. The old oak of which it is made is nearly as close grained and hard as ebony.





THE grandeur and simplicity of the stately mediaeval thought are expressed in the noble lines of this group of old Italian, English and French furniture. Here is a room that expresses the rugged, dominating character of a great age of mankind.

Note how the different periods are brought together in this room as a harmonious grouping that brings out the historical associations. The San Marco armchair is an achievement of the Colby workrooms.

This room was built in our studios to illustrate this ensemble. Such a setting of an arrangement is often made by us in working out a plan of decoration.



THE large, cheery effect of a big room, open to the sun and air, is kept in this living room. Window seats, plain walls, comfortable chairs, a big one-toned rug over the entire floor and that feeling of amplitude of space, which is such a relief from small and over-crowded rooms, are attained in this fine room, typical of the best American home life.

It's big enough for a good, old time frolic by the children, while the older folks are having a rubber of bridge at the card table. Either for a dance or a club meeting it's ideal. Green, gold and lilac are the colors we used in planning its decoration. The green velvet armchair is a fine specimen that will pass from generation to generation.





HAT a fine place in which to read your favorite books! To journey to Birmingham in a post-chaise with Mr. Pickwick, delve into the thought of Hamlet, or sail the seas with John Paul Jones!

The day bed covered in sumptuous, fringed crimson velvet,—the walnut wing chair that opens its arms and seems to radiate warmth and cheer from its crimson damask covering,—here is comfort, happiness and quiet.



Think of coming in through the glass doors from the drawing room in the evening. How invitingly the lights glow on the panelled, old oak walls and your rows of books. Or of a late afternoon how charming to have the tea wagon wheeled in. The coziest of studies, the most peaceful of retreats—walled off by one's books, is this library. In short—it's Home!



FURNITURE models, like friends, should not be too many and should be well chosen. Restraint in furnishing has much to do with good decorating. The lightness and grace that characterize the best of the Georgian period were achieved by beautiful pieces placed in finely simple backgrounds.

Figured linen hangings and slip covers are used to maintain the airy and cheerful effect of this country house living room, with its French doors into the big sunroom.

This unusual little French marble topped chest of drawers, used in this room, is adapted either for a lamp stand or a sewing table.





THIS very spacious living room is most comfortable and homelike but with an effect of dignity that impresses one upon entering it.

Most of the furniture for this room was made in our own workrooms. The two Louis XVI. sofas that are grouped before the fireplace are covered in dull blue velvet. They have narrow walnut frames, arms and base. The carving is delicate, to harmonize with the small amount of wood that is visible. The small console tables that stand at the end of the sofas are in antique walnut and gold.

These pieces, exquisite in detail and of perfect proportion, illustrate the decorative as well as the livable qualities of furniture made in our workrooms. Only productions such as these, having the finish and the indefinable attributes of hand craftsmanship, could be suitable for such an interior.



The substantial quality and artistic proportions of Colby hand-made furniture make it the proper furnishing for dignified rooms like this one. Antiques in good preservation are extremely rare. Colby reproductions have all the beauty of antiques and the lasting quality that is given by the finest workmanship.



AS YOU examine the interesting details of this large drawing room, it is apparent that the idea of comfort has been uppermost in the minds of decorator and owner. Although every piece of furniture is a work of distinction in design and carving, and in the rich fabrics used for coverings, it is obvious that no possibility of comfort has been overlooked. The big overstuffed davenport near the fireplace invites one to lounge, while the large, dignified armchairs show that they were built for use as well as beauty.

The walls are hung in sage green and gold damask. These colors are repeated throughout the coverings of the furniture and in the dark gold draperies. The rug, *tete de negre* in color, is woven in one piece, and makes a restful background for the richly figured materials used on the furniture.

A beautiful old French armchair, placed near the door, is here drawn up for a closer view.





LORENZO DE MEDICI, great patron of the greatest artist of all time, laid his gauntlets of Milan steel on a superb carved table like this, while he stamped with his ring the seal of a letter to Michel Angelo. The original of this wonderful table was brought to the Colby studios from Italy. It is a matchless relic of the Renaissance. This exact

reproduction of it, made by us for this room, is one of the finest specimens of Italian carving in America. It is made of old, seasoned, Italian walnut, carved by foreign trained craftsmen.



In this age one looks to the Colby workrooms for productions such as this table, worthy to be a museum piece. We have gathered together a staff of artists in wood carving, capable of the reproduction of such pieces, alive with the great art of a bygone age.



RESPONSIBILITIES of entertaining and the social duties devolving upon a hostess imperatively demand that her house be adapted to every sort of formal and informal social gathering. This requirement is well provided for in the large drawing and living room illustrated. The two opposite double doors and the wide end window were considered in planning a salon of distinction. How well guests here can separate into congenial knots, and how easy to stroll from one group to another.


Really successful entertaining depends on room arrangements, as only a hostess realizes. So many residences in which entertaining is done on the largest scale have been planned and decorated by us that our studios have the greatest experience in that service.





PROOF that the furniture makers of this century are equal in skill to their fore-runners of the great periods of design is found in this marqueterie cabinet, executed in the Colby studios. It is a masterpiece of the inlaying of box, holly, pear and ebony into striped walnut. The feeling of the eighteenth century is in its every line. One would expect to find its interior marked by two hundred years of use and so it will be found by later generations, for this piece of craftsmanship is made to pass from one century to another as an heirloom.

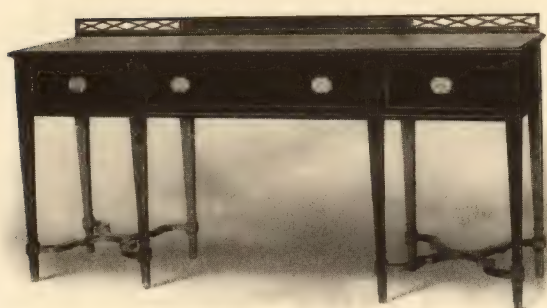



 ONE of the most interesting pieces of antique needle work in America is this wall hanging, executed in England nearly two centuries ago. In the time of William and Mary needle work tapestry was brought to high perfection in England, the queen and the ladies of the court setting the example by working diligently in "petit point" and "gros point."

The antique refectory table is a grand old Elizabethan piece of oak, nine feet long, which gives an idea of the size of the panel.



ALL the decorations in this blue and gold dining room, are in a harmony purposely designed to be the most effective setting for the lights, flowers, silver and damask of the dinner hour. The room, its walls panelled in antique mahogany, with its marble fireplace and ample proportions, is admirably furnished with rich, yet simple Georgian furniture. With its carefully studied lines and perfect details, the beauty of this furniture will endure for the enjoyment of future generations.



The draperies of this room are of blue and gold velvet, the rug is of mole color with a blue border, and the chairs are covered in dark Italian blue with a gold background.

The sideboard, like the other pieces, was made in the Colby workrooms, an exact reproduction from the antique. It is a beautiful eighteenth century design.



FOR a cheerful dining room with the spirit of welcome and gaiety in it, nothing can be chosen more beautiful than a treatment with panelled walls of antique enamel and contrasting furniture of dark, mellow, French polished mahogany. The room illustrated is a perfectly successful example. It has English linen draperies and silver lighting fixtures, the effect of which is repeated in the polished silver frame of the antique mirror. The fine old Adam sideboard is a product of the Colby studios, as are the classic and beautiful Adam dining table and chairs.

In such a room, the brilliant notes of dinner service and women's gowns are shown at their best.

The Adam serving tables used, one of which we illustrate, are models of the classic severity of the style of this master in his best manner.





LD Georgian furniture, of simple but sumptuous lines and perfect proportions, finds its fitting place in this distinctive dining room. The antique Chinese rug determines the entire color scheme of the room. Its brown ground has been repeated in the brown and black furniture coverings, while the touches of burnt orange and blue that predominate in the figures of the rug have been repeated by the drapes of burnt orange silk, trimmed with fringes of blue and gold.



The table, detail of which is shown in the small illustration, is an excellent example of simple English furniture of authentic classic design, made in the Colby shops in the old, careful, craftsman way. It is the old time method and spirit in workmanship that make furniture beautiful and everlasting, and this workmanship is ours.



INTERESTING indeed, is this sedate study of furniture of the early Italian school. It has the dignity and the virile qualities of the mediaeval Italian character. Princely silver would not be out of place in the long drawers in the sideboard—or hidden in the secret compartments that make its type complete.

The chairs of the Medici or the Borgias had just such antique nails and fringes to trim the chair coverings—those illustrated here are of old blue silk tapestry. Gothic art, shown in the chest, completes the illusion of antiquity.

Suggestive of old Italy — characteristic of Florence — is this dignified modification of the old cassones — the marriage chests — well worthy to contain the table linen of the loveliest Florentine.

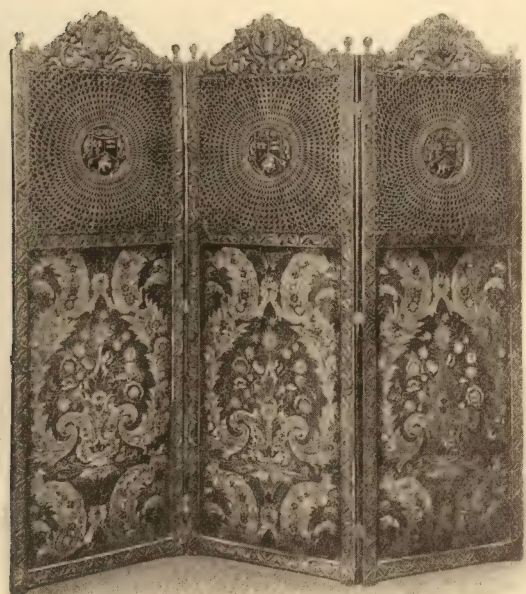
Well adapted to modern use are all these objects, with their story of the olden time.





ROBERT ADAM, who gave his name to one of the most beautiful period styles of furniture, was also a great architect and builder of many historic old English homes. His style of decoration shows the result of his long sojourn in Italy. He used Italian

ornaments with wonderful effect as is illustrated by the characteristic carved decoration on the panels of this sideboard.



The Charles II. leather panel screen, illustrated in the small picture, a beautiful combination of carving and decorated leather, is a Colby reproduction. It is hand-tooled and illuminated in gold.

The floral painting shown over the sideboard is from the Colby studios in which copies of old masterpieces are made for special requirements.



THE tapestry hung in this dining room is an antique Gobelin from the world's most famous looms. It is beautifully reflected in the large mirror opposite, which breaks the monotony of an otherwise long wall.

Into this walnut dining room suite, our artists have woven a most exquisite combination of woods, to which, unfortunately, photography cannot do full justice.

The chairs are models of distinctive design. Their coverings form a study in antique blue velvet embellished by a gimp introducing the gold tones. And in flawless harmony are the curtains and the valance of gold damask, ornamented with a cornice of old gold.

Indeed, this dining room is a happy, effective, synchronized study in interior decorating, the dominant note of which is blue. A graceful example of the wood carver's art is this console.





PECIALLY DESIGNED, Colby furniture is worthy to be the center of attraction in the most magnificent background, as is shown in the room pictured above. This splendid dining table and the great sideboard nine feet long were created by our craftsmen to match the antique chairs.

Italian walnut was the wood selected for the execution of this important commission. It was richly carved and finished in antique tone.



The pair of wonderful old carved walnut and gold torcheres also were specially designed and carved in the Colby workrooms. Beyond is shown the breakfast room, furnished by us with tables and chairs in old stippled ivory with floral decorations.



LPS green marble, in the beautiful urns and console top; rugs and drapery of gold and green, old ivory walls and old ivory velvet upholstery, are the color scheme of this beautiful dining room, designed by Colby for a modern New York apartment. The architecture of the room, with its large mirror in square panes on one wall, gave opportunity for one of those original schemes of decoration that are a delight to the person who seeks to have a home of real distinction rather than a mere repetition of others.

The color scheme forms an unique and beautiful setting for a splendid carved walnut French dining suite, and the specially designed long console. This side chair of French design is a noteworthy Colby creation.





HACKERAY would have delighted in this dining room. Again and again he laid his great scenes in rooms exactly like it. "The mahogany is a sacred tree," he wrote. This magnificent Georgian table might have been transported bodily from one of the stately London mansions that figure so often in his novels. This superb dining room suite was carved in our workrooms especially to go in this room. The wood is selected Cuban mahogany, panelled and inlaid. The solid old Georgian chairs are upholstered in appropriate needlework

tapestry and the sideboard, massive and deep carved like the other pieces, has inserted black marble top inlaid with gold.



Nothing of the austere is felt in this effect, suitably placed on a heavy, antique rug and framed in ivory walls. It is planned to be the scene of "splendid hospitalities," to use the phrase of Thackeray.



SEVENTEENTH century atmosphere transplanted to a modern home, is this charming dining room. The home lover would revel in its coziness, the comfortable armchairs and the table before the open fire. The art connoisseur would gloat over every object in the room.

The armchair is a duplicate of the original Adam model in the Museum of Dublin, exquisitely carved and inlaid. The furniture throughout is classic Heppelwhite. The fixtures are old silver. A note of color is the old English mantel clock in red lacquer. In a city full of commonplace rooms this charming room is a masterpiece of pure style.

Part of the set is the chest and serving table, which is fitted with trays for silver. Worthy of its place is the highest praise it could receive.





HIS table is a gem of modern art made by Colby to form the keynote of a period dining room for which every object of furniture was specially designed and made by hand. The exquisite details were taken from a priceless antique in the Museum of Decorative Arts in Paris.



This beautiful hand-made and hand-carved table will be the central note in a setting of old ivory and enamel French panelled walls. The side tables, one of which is illustrated, and the sideboards have tops of black marble and gold.

The highest plane of distinction in the decoration of a modern residence is attained in such a room.



AN atmosphere in which artists can patiently develop their conceptions is the most carefully guarded possession of our studios. In it works like these are executed to order to carry out plans of decoration or to match other pieces.

This bed was executed in the Colby studios and is one of the most perfect examples of Italian carving ever made in this country. The magnificent and ornate decorations were carved in century old Italian walnut by Italian craftsmen. The relief is both massive and delicate, in an effect worthy of Benvenuto Cellini.

From an Italian palace came the motive for the panels and pilasters of this chest.





FNAMELED wood furniture, with cane panels and exquisitely carved garlands for decorations, is used in this beautiful chamber with its panelled walls. These charming pieces were made in our own workrooms. The detail of the carving and the proportions of the different pieces show the mastery our craftsmen have in the art of

furniture making, a mastery in which they are fully equal to the greatest makers of the original models. The commode, shown in the small picture, is in this room. Its cane doors cover sliding trays. The crown supporting the canopy of the bed is in dull gold, matching the frame of the mirror hanging over the large commode.



Old rose and cream form the color scheme of the hangings and bed coverings in this distinguished room.



THE beautiful, simplified Louis XVI furniture of this chamber has a perfect background of soft gold-striped paper and French gray carpet. The taffeta draperies and valances are of lilac color in an exquisite harmony. The hanging mirror and quaint commode are beautiful specimens and the broad, deep chaise longue, upholstered in figured damask, is inviting in its air of comfort and beauty.

All the pieces were handmade in the Colby workrooms. They are finished in a soft, warm, French gray, with delicate carvings and ornamentation in blue.

The arrangement in this room, as the picture shows, takes full advantage of the opportunity to create a picture full of welcome and distinction without a jarring note.





OUR studio followed the old aristocratic tradition in designing this combined bed and sitting room. Shell pink taffeta is the material of the hangings and bed canopy, making a delicate harmony with the reseda green silk damask cushions and the covering of the day bed. The same green is used in the enamel of the woodwork and the walls are deep cream colored.

The introduction of a few old French inlaid pieces is a most artistic contrast with the enameled furniture. Personal touches, such as using the graceful enameled screen for a background for daintily framed miniatures, add a charming air of color and intimacy to a room that in every way avoids the commonplace.

A novel idea, in keeping with the whole aristocratic atmosphere of the room, is the small console tables used at either side of the bed.





FOR a morning room in a country house no more appropriate nor charming furniture could have been chosen than the Louis XVI—English models which were used here. These Colby creations, of perfect design, were brought together to harmonize with the ivory panelled walls and the hangings of blue and silver.

The day bed is a most interesting creation. Drawn up in arm's reach of the bookcase, where it gets the light from the window and also has the reading lamp beside it, the day bed illustrates the charming unconventionality of its uses.

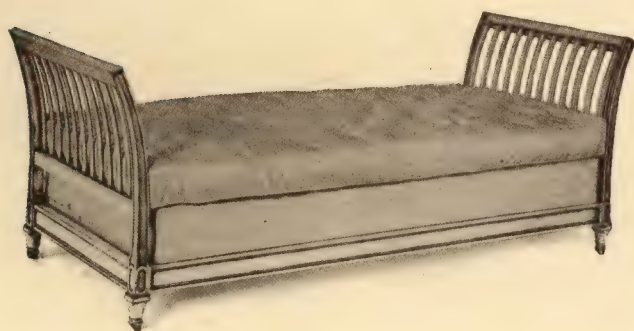
An example of a Louis XVI armchair, perfect enough to be a museum piece, is the one shown in the vignette. It was made in the Colby workrooms.





AN ARTISTIC effect may be attained at modest expenditure in a small bedroom. Nothing could be more acceptable than these simple beds in cafe au lait enamel. A decided color note to give the needed effect of brightness and variety is found in the hangings and the slip cover of the small upholstered chair. The hangings have a brilliant and interesting design, and are bound with rose taffeta which matches the striping of the furniture.

The spacious bureau has an artistic hanging mirror in old gold. Plain linen in the same deep ivory color as the ground tone of the hangings, are the bed coverings. These too are bound with rose taffeta ribbon and treated with quaint bolsters of rose taffeta.



Although the room shown is diminutive in size, it is not at all crowded and has a most charming and distinctive effect from the use of these fine, simple pieces of furniture, made in the Colby workrooms.



HIS type of room is always dear to a woman's heart, because in it she can typify her own individuality.

A novel treatment is shown on the dressing table. Its glass top over taffeta is practical as well as artistic. The exquisitely decorated doors open and disclose sliding trays that are a joy to use and the taffeta draped space between has numerous shelves for shoes and slippers. The silk harmonizes with the draperies of the windows and the upholstery of the chairs.

All these pieces are in beautiful enamel. The colors are taken from the soft taffeta draperies, which are of shaded turquoise blue and yellow.

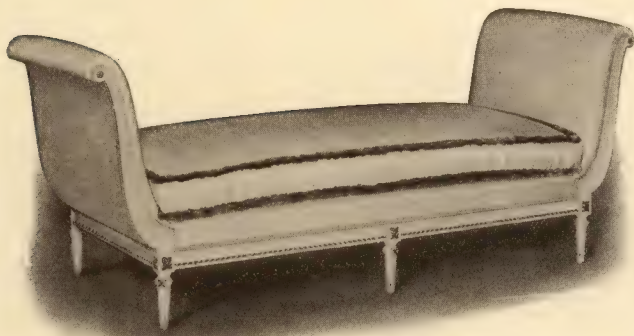
Now, as never before, one can express one's personality in such a room as here pictured. The artistic appreciation and co-operation of Colby's designers and craftsmen, make possible the carrying out of personal ideals.





STRIKING illustration of the thoroughness of Colby methods, and the exactitude with which we work out decorative plans and original ideas, is given in the photographs on this and the opposite page.

These are two pictures of the same room. It was built entire in our studios to show the ensemble of a dainty Directoire dressing room. All the furniture was made by us. The pieces are perfect reproductions of old French work of the most characteristic and beautiful type.



The Directoire day bed is covered in orchid colored taffeta, trimmed with moss gimp. It is a beautiful example of its period; as charming and graceful in appearance as it is comfortable and practical in use. Our great collection of antique models enables us to obtain the most artistic effects in fidelity to historic periods.



RIGINALITY in the re-creation of a period room, is a quality much to be sought. The draped dressing table in this charming experimental setting makes a perfect continuation of the effect of the silken window curtains.

Orchid colored taffeta was the silk used throughout, in harmony with the upholstery of the day bed. The combination of this exquisite dressing table with the beautiful French chairs, made in the Colby workrooms after authentic models, makes an arrangement that unites refreshing novelty with perfect good taste.

A different treatment of the gold and enamel Louis XVI armchair is illustrated in the small picture. It is a perfect type of French bergere and can be made in walnut or in various beautiful antique enamels.





AN ANTIQUE Venetian day bed was the original model of the two beds in this guest room. "Charming" and "unusual" are the highest terms of praise a bedroom can receive. Modern taste has advanced far beyond the stage of crowding in furniture to gain an effect of opulence. The utmost in genuine distinction of the pieces used is the object sought.



It has been proven that we need not use the stereotyped pieces in the bedroom of today, rather a selection of things different—as is shown by the unusual dressing table of antique yellow enamel with an all blue enamel dressing mirror. The upholstered bench in French blue taffeta, is a perfect addition to this group.

The decorated commode pictured is one of a pair used in this room. The polished green marble top is both a practical and effective idea. All these pieces were hand made in the Colby workrooms.

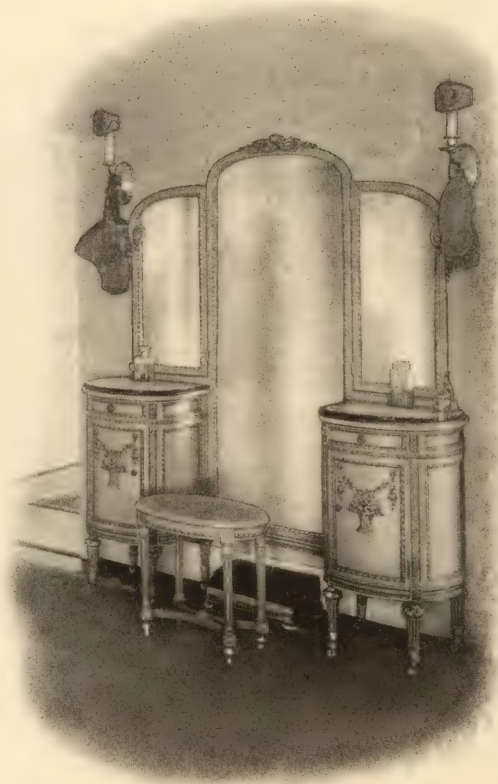


MAKING a guest room into a work of art is not only a most delicate attention to the guest but also is an intimate revelation of the taste of the hostess.

Here is a room, modern to its final touch, yet breathing the veritable perfume of bygone days of dainty luxury.

The dressing table and bench are beautiful pieces. The vanity dresser makes the ensemble absolutely complete from the woman's point of view.

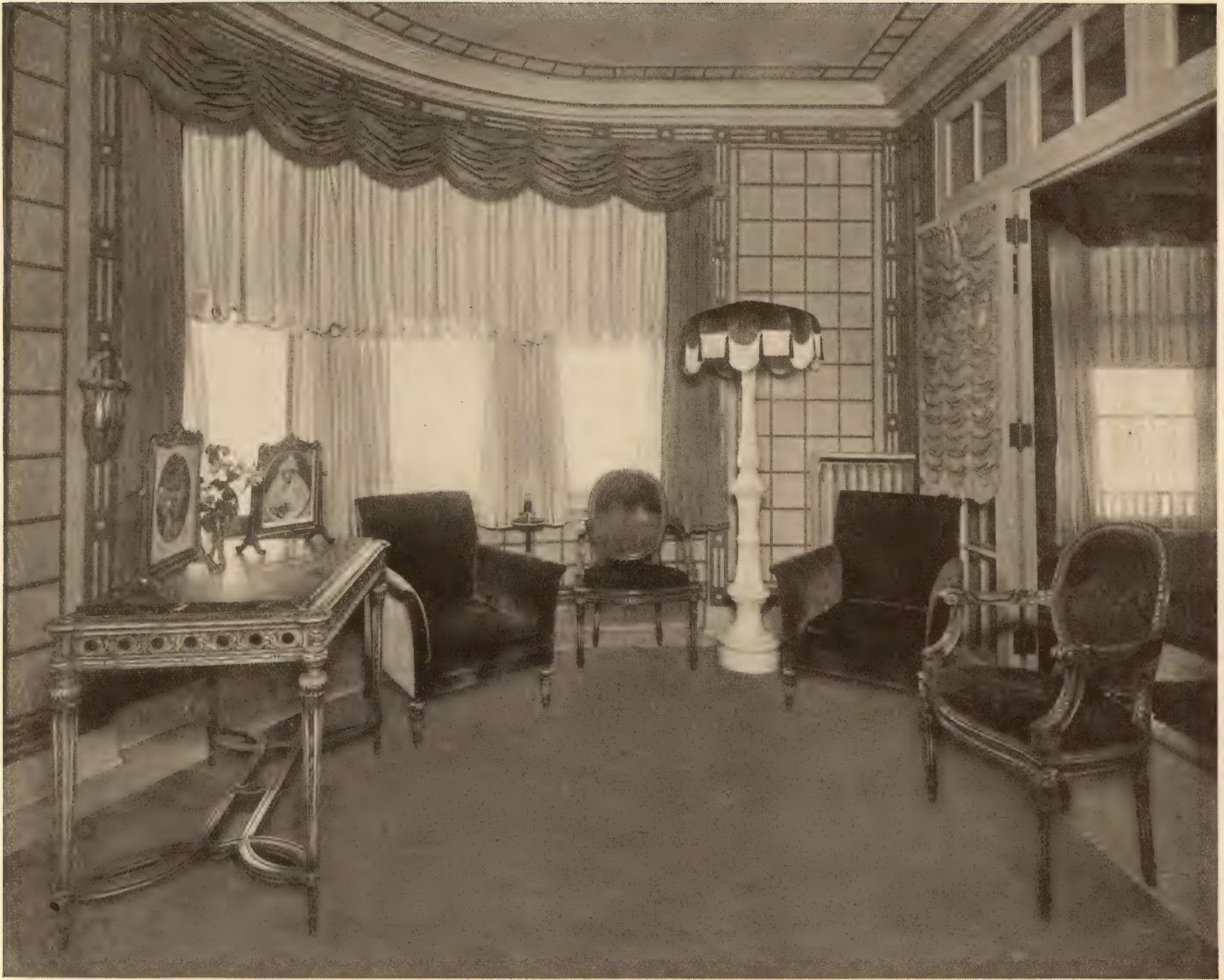
Imagine the chaise longue and one of the quaint, low seated rockers drawn up close for confidences before the cozy fireplace, with its dainty, brass screen and carved fire dogs. The shaded glow from the lamp could not fall on a more perfect scene.





BEAUTIFUL sunrooms, such as this, were popular in English country homes about 1830. In surroundings like these, Byron and Tom Moore were "lionized" times without number — and complimented their hostess on the artistry evident in the old, stippled, antique ivory wood work, the neutral tile floor — the hangings and rug of solid color. And after the hunt the guests might gather around the fireplace, which the illustration does not show, and hear one of the "lions" read a new poem.

Designed for substantial, all-year enjoyment is this sunroom — like this armchair in cane and tapestry.



MOOON room would be as appropriate a title for a city apartment sunroom. How inviting a place to sit at night, with the lights turned low, and watch the stars through the trees, and the city lamps, and the automobiles gliding along the boulevards.

Opening directly from the drawing room, with which its furniture and draperies harmonize, is the city apartment sunroom we picture above. What more restful than to sit here and muse with the whole outdoors spread out before you in the quiet of the evening? The lamp at your elbow is ready if you wish to pick up a book.

Problems in decorating city sunrooms are different from those arising in country homes. Our studios have wide experience with both.





DARING combination of yellow and black makes a treatment that is a declaration in color of the cheerfulness and vivid light one looks for in a sunroom. Such a gay and modern color scheme calls for both originality and unquestionable taste in the accessories. The sunroom above is separated only by a glass door from a delightful little breakfast room. The sunroom is the most charming place imaginable for knitting, reading or chat.

Our arrangement of this room, as is easily seen, required only a minimum of expense but abundant good taste in every detail. Yellow and black are the colors of the cretonne hangings and lacquered furniture. This chair is yellow lacquer.



THE true feeling of outdoors, of breeze swept terraces, is kept in this stone walled and stone floored sunroom. The color scheme in rose and blue, with touches of yellow, sustains the outdoor feeling that properly belongs to the sunroom.

Furniture of the most distinguished type, of pure Adam design, in enamel with cane panels and dainty carved decorations, is used with perfect appropriateness.

The color notes of the linen hangings are repeated in the cushions of the chairs and settee and in the camel colored rug. Touches of brighter color have been introduced in the rose pillows and the floral figured valances.

A reproduction from an old English antique in Hemstead House, is this armchair, shown in brown mahogany.





HERE is more than a hint of the activities that go to make a home in this sunroom. Its furniture is a harmonious study in enameled, painted wood and willow—the color scheme lavender, lightened by touches of rose and gold. The lambrequins on all the windows are of the same linen as that used for furniture covering. The side drapes are of heavy ecru colored casement cloth, trimmed in lavender and gold. The pillows are of plain lavender—the rug is of one tone—gold.



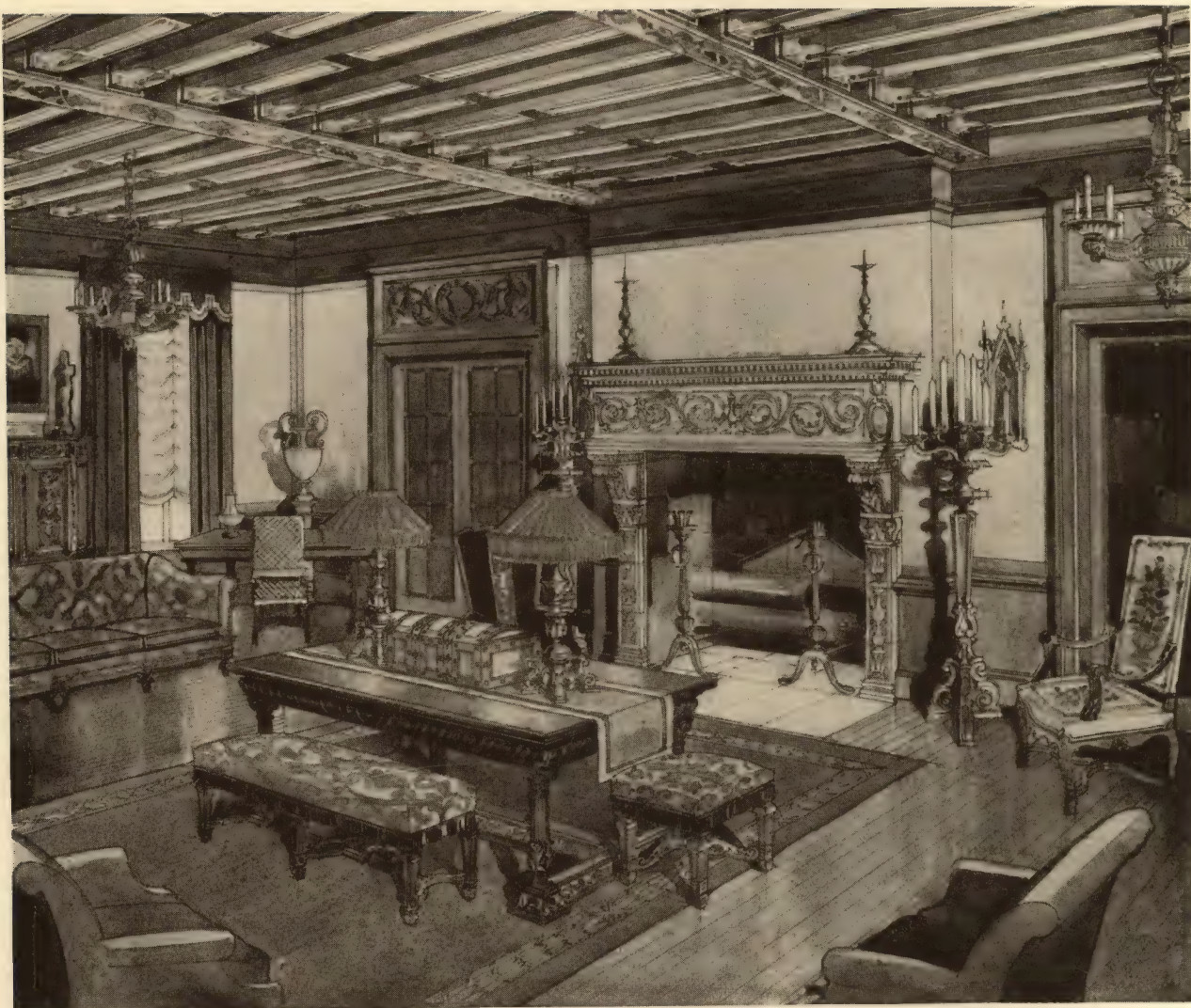
We show here the hand-woven willow chair which is featured in the interior above. The cushions are taken off to show better the comfortable proportions. Our craftsmen make these chairs in various dimensions and colors to conform with the problems that arise in fitting up different sunrooms.



SAY the words "Games Room" and see the men of the house and the men guests brighten up and look interested. This is the place for a rainy afternoon, or a little digestive exercise at billiards after dinner, or a last hour of talk before going to bed. The unconventionality of the room is its fascination. "Home with all the comforts of a club" describes this room. The old Paisley shawl, mounted on velvet, used as a cover makes the billiard table a thing of beauty when not in use. Rows of book shelves line one end of the room. At the double window, or perhaps by the fireside, is a place for the card table.

A special picture all by itself is reserved for the fireplace. Observe the winged chairs and the top of the fender padded to support the heels of late yarn spinners.

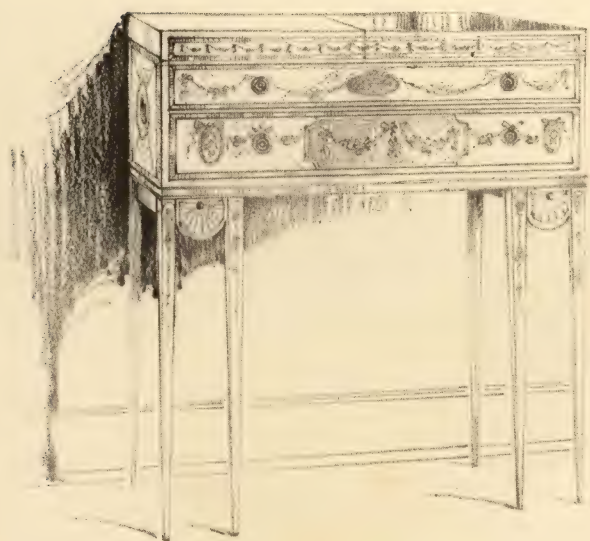




IN THE drawing boards in the Colby studios, the decorative schemes of many beautiful rooms first saw the light; rooms in great mansions, the scenes of magnificent entertaining; rooms in quiet homes, in which the atmosphere is warmth and cheer, dignified by furniture of real distinction.

A picture in full color, and in detail, even to the carving of the furniture, solves artistic problems of decoration, suggests tapestry, fabrics and groupings, treatment of woodwork and original use of furniture. The water color painting reproduced above is really a Colby "working drawing," made from a plan of a room, to show the effect of an Italian treatment in old, carved oak.

The pencil sketch is a preliminary study of a decorated satinwood toilet table, 18th century English in design.



Realizing Your Home Ideal



THE FURNISHING of a home is an artistic and practical problem. It demands the technical training of the professional decorator. Few builders of homes have found time to go deeply into the study required in such planning. For this work only those of proven ability should be selected. The developing of ideas and carrying them to completion, is the work of the Colby organization. In our half century of experience we have built a staff of decorators, designers, artists, wood workers and drapers which, we believe, is the foremost in America. No matter where you live, the service of our organization is at your command.

Members of the Colby staff travel widely, and a conference may be easily arranged, without obligation. We are glad to co-operate in the decorating of both large and small homes, and our interest is as keen in one as in the other.

In planning the decoration or furnishing of a home,



completely or in part, an important part of our decorative service is the preparing of elevations and pictures in full color of proposed rooms. Our studios will prepare the drawings from architects' plans or from sketch plans of rooms. The effect of decorations and furnishings such as are shown in this book will be depicted in detail as applied to your own home and in conformity with your own ideas. These sketches will show you just how your own home would look, even to the smallest detail. We are glad to enter into this preliminary planning with you.

Right now you may have a special problem in your own home, a piece of furniture, some draperies, or a rug may be required, a room or the complete house to be decorated. Perhaps you are planning the decoration of a new home. In any event, if you will let us know what your requirements are, we shall be glad to furnish specific information. Our advisory service is cheerfully given.

Co-operation with architects in carrying into effect plans for decorations is an important function of our staff of decorators and artist-craftsmen, either by conference or correspondence.

Although the furnishing and decorating of your home is an artistic undertaking it should also be a business-like transaction. The very nature of the work demands that it be entrusted to a responsible business institution that has the resources to carry out its guarantee.

Every furnishing and decorating contract made by John A. Colby & Sons is handled in a thorough manner.

All work is itemized in detail, and will demonstrate that Colby merchandise is offered at competitive prices.

No additional charge is made for the services of our interior decorators. This service is a part of our contract. Colby furniture is guaranteed as long as it is in your possession. This gives you permanent protection against defects, and assures you a harmonious decorative plan. The Colby guarantee is the most liberal that can be devised—it is lifelong.

In the past half century the Colby staff has done much to bring the realization of home furnishing ideals into American homes. You are invited to write to us for advice on your plans or to ask for a conference.

JOHN A. COLBY & SONS

129 North Wabash Avenue

CHICAGO



Contemporaneous Furniture Styles

In England and France from Gothic to Empire

ENGLAND			FRANCE		
SOVEREIGN	STYLE	PROMINENT ARTISTS, ARCHITECTS AND DESIGNERS	SOVEREIGN	STYLE	PROMINENT ARTISTS, ARCHITECTS AND DESIGNERS
Edward IV. Edward V. Richard III.	1461 } 1483 } 1483 } "Gothic"	The Age of Oak From Early Times of Charles II.	Louis XI. Charles VIII. Louis XII.	1461 } 1483 } 1498 } "Flamboyant- Gothic"	
Henry VII.	1485 } 1509 }		Francis I.	1515 } 1547 } "Francois-Premier" Italian Influence	School of Fontainebleau
Henry VIII.	1509 } 1547 }		Henry II.	1547 } 1559 } "Henri-Deux"	De Cerceau
Edward VI.	1547 } 1553 }	"Tudor-Gothic"	Francis II.	1559 } 1560 }	Hugues Sambin
Mary	1553 } 1558 }		Charles IX.	1560 } 1574 }	
Elizabeth	1558 } 1603 }	"Elizabethan"	Henry III.	1574 } 1589 }	Bachlier
James I.	1603 } 1625 }	"Early Jacobean" Inigo Jones	Henry IV.	1589 } 1610 }	Haneman
Charles I	1625 } 1649 }	Sir Christopher Wren Sir John Van Brugh		Dutch, Flemish and German Influence	Stabre
Commonwealth	1649 } 1660 }	"Jacobean"	Louis XIII.	1610 } 1643 }	"Louis-Treize" Abraham Bosse
	1660 }	Grinling Gibbons	Louis XIV.	1643 }	Manufacture Royale des Meubles de la Couronne, estab- lished 1663 [The Gobelins]
Charles II.	1660 } 1685 }	"Stuart Carolean" The Age of Walnut			Le Brun
James II.	1685 } 1688 }	or "Late Jacobean"		"Louis-Quatorze"	Marot Le Pautre Berain Caffieri
William and Mary	1689 } 1702 }	"William and Mary" Dutch Influence			Andre Charles Boulle Watteau
Anne	1702 } 1714 }	"Queen Anne"		1715 }	
George I.	1714 } 1727 }		Regency	1715 } 1722 }	Cressent
George II.	1727 } 1760 }	Chinese Influ- ence	Louis XV.	1722 }	The Martins Messonnier
George III.	1760 }	Chippendale's Book, published 1754 Ince & Mayhew Adam Brothers "Georgian" Angelica Kaufmann Cipriani Pergolesi Shearer Heppelwhite's Book, published 1789 Sheraton's Book, pub- lished 1791 "Debased Empire"		"Louis-Quinze" Chinese Influ- ence Rococo Louis XVI. 1774 } 1774 } 1793 } 1793 } 1799 } 1799 } "Decadence of Art"	Slodtz Brothers Jacques Caffieri Gouthiere Riesener David Roentgen Carlin "Louis-Seize"
	1820 }		Revolution Napoleon	1793 } 1799 } 1799 } 1814 }	Percier & Fontaine



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